

ANALYSIS OF POSTCOLONIAL SIGNS AND THEIR TRANSLATIONS IN CHILDREN'S LITERATURE FROM SEMIOTICS OF TRANSLATION PERSPECTIVE¹

Yasemin ÇETİN UYSAL*

Abstract

The aim of this study is to analyze the isotopies in the short story titled "How the Camel Got His Humph" by Rudyard Kipling (1902) and evaluate Turkish translations of the contexts with isotopies in short story. To this end, the source text is analyzed for "isotopies in the text", one of the analysis steps suggested by Sündüz Öztürk Kasar within the framework of her approach to semiotics of translation (Öztürk Kasar, 2009a). As a result of the analysis, five isotopies with ideological implications are found in the short story. The isotopies are discussed from a postcolonial perspective based on the concept of "Orientalism" by Edward Said (1979). The isotopies in two Turkish translations of the short story are further evaluated within the framework of Sündüz Öztürk Kasar's "Systematics of Designification in Translation" (2020). Fifteen designificative tendencies are identified in translation of the contexts with isotopies. The findings show that translation of an ambivalent text with ideological implications poses challenges for translators. This study suggests that a literary translator can benefit from semiotic analysis of the source text with a view to the act of translation. In this regard, semiotics can contribute to significance of the meaning universe and make it possible to grasp the deep meaning of an ambivalent text. A semiotic approach to a source text can further guide the translator efficaciously and raise awareness of ideological implication in an ambivalent text.

Keywords: *Semiotics of translation, Isotopies, Postcolonial perspective, Children's literature, Ideology.*

Date received: 04.06.2022

Date accepted: 13.06.2022

¹ This paper is expanded from the MA thesis titled "An analysis of Ideological Discourse in an Ambivalent Text from the Perspective of Semiotics of Translation: The Case of 'Just so Stories' by Rudyard Kipling" by Yasemin Çetin Uysal under supervision of Assoc. Prof. Dr. Mesut Kuleli at Istanbul Okan University, Graduate Institute, Translation Studies MA Program.

* Yüksek Lisans Öğrencisi. Okan Üniversitesi, Lisansüstü Eğitim Enstitüsü, Çeviribilim Tezli Yüksek Lisans Programı (İstanbul), e-posta: yasemin.cetin.uysal@hotmail.com, ORCID ID: 0000-0003-2712-839X.

ÇOCUK EDEBİYATINDA POSTKOLONYEL GÖSTERGELERİN VE ÇEVİRİLERİNİN ÇEVİRİ GÖSTERGEBİLİMİ BAKIŞ AÇISIYLA ÇÖZÜMLENMESİ

Öz

Bu çalışmanın amacı, Rudyard Kipling'in (1902) "How the Camel Got His Hump" başlıklı kısa öyküsündeki yerdeşlikleri incelemek ve Türkçe çevirilerini değerlendirmektir. Bu amaç doğrultusunda, Sündüz Öztürk Kasar'ın çeviri göstergebilimine yaklaşımları çerçevesinde önerdiği çözümleme adımlarından biri olan "Metindeki Oluşan Yerdeşliklerin Değerlendirilmesi" üzerine temellenen bir özgün metin çözümlemesi yapılmıştır (Öztürk Kasar, 2009a). Göstergebilimsel çözümleme sonucunda, kısa öyküde ideolojiye gönderme yapan beş yerdeşlik tespit edilmiştir. Yerdeşlikler, Edward Said'in (1979) "Oryantalizm" kavramına dayalı olarak sömürgecilik sonrası bir bakış açısıyla tartışılmıştır. Kısa öykünün iki Türkçe çevirisinde yer alan yerdeşlikler Sündüz Öztürk Kasar'ın "Anlam Bozucu Eğilimler Dizgeselliği" (Öztürk Kasar ve Tuna, 2017, s. 172) çerçevesinde değerlendirilmiştir. Çeviri değerlendirmesi bölümünde on beş anlam bozucu eğilim tespit edilmiştir. Elde edilen bulgular, çevirmenlerin muğlak bir metin olan ve ideolojik göndermeler içeren kısa öyküyü çevirme sürecinde karşılaştıkları güçlükleri göstermektedir. Bu çalışma, yazınsal çeviri edimini yerine getirebilmek için çevirmenin göstergebilimsel çözümlemeden yararlanabileceğini öne sürmektedir. Bu bağlamda, göstergebilimsel çözümlemenin anlam evrenini alımlamaya katkıda bulunduğu ve muğlak bir metnin derin anlamlarının kavranmasını sağladığı söylenebilir. Bu bulgular ve önermeler ışığında, çeviri göstergelimi, çevirmene etkili bir şekilde rehberlik edebilir ve muğlak metinde yer alan ideolojik göndermeler üzerine bir farkındalık yaratabilir.

Anahtar kelimeler: Çeviri göstergebilimi, Yerdeşlikler, Sömürgecilik sonrası bakış açısı, Çocuk edebiyatı, İdeoloji.

1. Introduction

Children's literature functions to serve the purpose of passing down the values of a culture to the next generations. Translation also plays a leading role in this function. As Jan Van Coillie and Walter P. Verschueren state, "translations are the sole means of entering into genuine contact with foreign literatures and cultures" (2004, p. 6). In this sense, translation can be compared to a key that opens the

door for readers who do not know or master foreign languages to meet new cultures. Along with a new culture, the child reader is also exposed to novel ideologies since ideology is part and parcel of a culture. Ideology either manifests itself overtly or hides out in children's literature. The short story titled "How the Camel Got his Hump" by Rudyard Kipling (1902) constitutes the corpus of this study and provides an example for an ambivalent text in which the ideology can be seen implicitly or explicitly. Nevertheless, this study merely focuses on ideological implications.

The short story in question gives the outward impression that it is one of children's fiction illustrating the origin of the Camel and explaining why it looks the way it does today. However, rather than its literary genre, its content and messages draw attention with a closer analysis. The story includes signs alluding to ideological implications. While the adult reader can extrapolate the ideological implications from this ambivalent text, the same may not go for the child reader. The child reader cannot realize these implications due to the presentation of implicit signs of ideology in the form of hidden messages. As Öztürk Kasar states "literary texts are woven with traps in meaning" (Öztürk Kasar, 2006, p. 43). This study aims to grasp the deep structure of the text. In this regard, "isotopies in the text" which enables the reader to comprehend the recurrent themes including ideological implications will be determined within the framework Öztürk Kasar's (2009a) model based on Paris School of Semiotics for semiotic analysis of a source text for translation.

The Camel in the short story is native to Africa. Therefore, this study focuses on colonialism in Africa. The attempts of the West to subjugate the Camel provide an example for colonial practices in Africa operated by the West. The Camel is attributed negatively connoted signs like "lazy" and "idle" throughout the story. In the end, the Camel is believed to remain unchanged despite all efforts, and it is emphasized that "he has never yet learned how to behave" (Kipling, 1902, p. 9). These signs imply that the Africans have been regarded as the "other" and inferior in the eyes of the West. For this reason, this story can be closely associated with postcolonial studies. The signs in the short story render it possible to analyze and discuss the story from a postcolonial perspective. Analyzing the texts of children's literature from postcolonial perspectives facilitates understanding ideological formulations. In relation to that, representations predicated on the concept of "binary" become visible. This study applies the concept of "Orientalism" in postcolonialism. The isotopies in the short story alluding to colonial practices of the West are analyzed and discussed from postcolonial perspective based on the concept "Orientalism" by Edward Said (1979).

An ambivalent text cannot be free from meaning traps for an adult reader, posing difficulty for translation of its ambivalent nature. Nevertheless, translating for children is even a harder task that requires higher levels of cognitive process in translation of the puns that can mislead the child reader. With reference to the translation of ambivalent texts, Gillian Lathey states that "[s]uch texts highlight

the diversity and complexity of children's literature, the translation of which is no less challenging than translating for adults" (Lathey, 2006, p. 1). Semiotic analysis of the signs creating the attribute of ambivalence can help the translator to notice the meaning traps and avoid or overcome undesired meaning transformations. This study also aims to determine the meaning transformations in translation of the contexts with "isotopies in the text" serving an ideological purpose. To this end, two Turkish translations of the short story titled "How the Camel Got His Hump", one by Begüm Kovulmaz (2007), and the other one by Rojda Yıldırım (2012), are evaluated within the framework of Sündüz Öztürk Kasar's "Systematics of Designification in Translation" (2020). In this regard, the source and target texts are compared for the use of postcolonial signs in the short story, with the meaning transformations identified through semiotics of translation, followed by discussions from postcolonial perspective.

2. Theoretical Framework of the Study

Semiotics of translation constitutes the theoretical framework of this study. This part of the study encapsulates particular theoretical considerations about the relationship between semiotics and translation studies and touches upon seminal studies conducted on that relationship in the relevant literature.

Ferdinand de Saussure, considered as the founder of semiotics, suggested semiotics as a branch of science at the beginning of twentieth century. Saussure dwells on the relationship between language and semiotics. In this regard, Saussure maintains that language is the most significant system of signs signifying the concepts and draws a line between semiotics and linguistics by prognosticating semiotics as a science in which all signs in the society can be analyzed. In this sense, Saussure puts semiotics ahead of linguistics and welcomes semiotics as a comprehensive new branch of science even encompassing linguistics. (Saussure, 1998, p. 46).

On the other hand, translation studies emerged as a distinct discipline in 1972. It did not take Aleksandr Konstantinov Ludskanov (1975) long to realize the relationship between semiotics and the act of translation. Therefore, Ludskanov is considered among the forerunners to establish the interaction between semiotics and translation studies. Ludskanov believes that translation as a science has a place in semiotics. In the words of Ludskanov "a science of translation is possible. This science must be a general theory of semiotic transformation" (Ludskanov, 1975, p. 31). From this point of view, it can be thought that the task of translation is no different than transforming the signs of a language into the signs of another language, thus laying the way open for translators to draw on semiotics and semiotic analysis.

Like Ludskanov, Peeter Torop is another scholar dealing with the interaction between semiotics and translation studies. Torop associates semiotics and semiotics of translation in a historical context. In this regard, Torop states that;

In the history of translation semiotics important positions have been taken by specific connections between semiotics (especially cultural semiotics) and translation studies, which have created premises to connect the application of semiotics in translation studies and prerequisites of interpreting translation activity in semiotics into a more homogeneous disciplinary whole (Torop, 2000, p. 597).

This statement refers to the relationship between semiotics and translation studies. From this point of view, it can be inferred that the translator and semiotician share similar concerns, and they adopt almost the same steps. With reference to the connection between semiotics and translation studies, Ubaldo Steconi suggests that translation is a particular form of semiotics and attempts to account for the place and importance of semiotics in translations studies. In line with this purpose, Steconi lists five reasons.

(i) it is a theory of signs in general, not of verbal language; (ii) it provides a viable model for the core of translation events; (iii) it redefines the traditional image of translating as transfer; (iv) it casts new light on equivalence and loss; and (v) it affords an investigation of the logico-semiotic conditions to translation in general (Steconi, 2007, p. 15).

Sündüz Öztürk Kasar (2001) also focuses on the relationship between semiotics and translation studies. Öztürk Kasar maintains that the main concern of semiotics is to reproduce the meaning and considers semiotics and semiotic analysis as a guide to the translator. According to Öztürk Kasar, “semiotics provides the ground for translation besides enabling the translator or editors to compare and evaluate the translated text” (Öztürk Kasar, 2006, p. 258). Drawing on Paris School of Semiotics, Öztürk Kasar propounds a model for semiotic analysis of a source text for translation². This model includes nineteen steps for semiotic analysis that will help the translator to be alerted to the meaning traps and sort them out.

The translator can set a course for the act of translation through these steps. With reference to the use of the steps, Didem Tuna and Mesut Kuleli state that a translator could adopt all, most or a few of those steps in the analysis of a source text since not all texts might lend themselves to all those steps (Tuna and Kuleli, 2017, p. 43).

Öztürk Kasar makes further contributions to translation studies by providing a basis for systematic evaluation of translated signs. Firstly, Öztürk Kasar (2009b) proposes “Systematics of Designificative Tendencies in Translation” with eight operations. Then, “Systematics of Designificative Tendencies in Translation” is expanded with the addition of the ninth systematics operation in 2015 (Öztürk Kasar and

² For the analysis steps and their definitions, see Öztürk Kasar (2009a, pp. 166-172).

Tuna, 2015). “Systematics of Designificative Tendencies in Translation” makes it possible to evaluate the translated text by comparing the signs in the source and target texts for their contribution to the significance of the meaning universe of either text. “Systematics of Designificative Tendencies in Translation” also provides awareness about the meaning traps and helps the translators to avoid or overcome undesired meaning transformations. This model presenting systematics for translation evaluation is applied by Tuna and Kuleli (2017) on various genres of literature including a play, novel, short story and a poem. As can be obviously seen from the studies of Tuna and Kuleli, this systematics lends itself to translation evaluation of various genres. The final form of the systematics is given in 2020 by Öztürk Kasar in French; however, English labeling of the tendencies in this systematics is based on Öztürk Kasar and Tuna (2017, p. 172). The labels for nine levels of designificative tendencies are “over-interpretation of the meaning, darkening of the meaning, under-interpretation of the meaning, sliding of the meaning, alteration of the meaning, opposition of the meaning, perversion of the meaning, destruction of the meaning and wiping out of the meaning”³.

3. Conceptual Framework of the Study

This part of the study deals with ideology and discourse in children’s literature and Edward Said’s (1979) term “Orientalism”.

3.1. Ideology and Discourse in Children’s Literature

Ideology projects systems of beliefs, attitudes, practices of a society, and it inheres in the very language and images of the society. In consideration of this point, it can be thought that ideological projections and implications are inscribed in literary works implicitly or explicitly. Ideological implications can be found even in simplified or abridged literary works. As Robyn McCallum and John Stephens note: “[n]o matter how simplistic it may appear, no book is innocent of ideological implications. Whether a text seeks to naturalize the belief systems of a culture or challenge them, it always places an ideological imposition on its reader” (2011, p. 359). Like other fictional books, children’s literature also has its share of ideology. Ideology in children’s literature aims to indoctrinate the teachings of the dominant ideology on children. As Stephens notes: “[w]riting for children is usually purposeful” (1992, p. 3). Apart from being an element that entertains children and develops their reading skills, children’s literature is used as a major vehicle that presents certain worldviews, conveys behavior patterns and contemporary value judgements that include morality and ethics.

Literary discourse is closely related to ideology because discourse analysis facilitates understanding ideological implications and the ways they are presented from broader perspective.

³ See Öztürk Kasar and Tuna (2017, p. 172) for definitions and significance levels of those designificative tendencies.

Literary discourse functions as a mirror that reflects ideology of a certain society. By its nature, literary discourse cannot be dissociated from ideology. This point seems to be valid for children's literature, as well. McCallum and Stephens discuss the relationship between literary discourse and ideology. In this respect, they state that:

Ideologies are the systems of belief which are shared and used by a society to make sense of the world and which pervade the talk and behaviors of a community, and form the basis of the social representations and practices of group members. Literary discourse on the other hand, serves to produce, reproduce and challenge ideologies more self-consciously; thus, all aspects of textual discourse are informed and shaped by ideology. Texts produced for children seldom thematize ideology, but either implicitly reflect its social function of defining group values or seek to challenge received ideologies and substitute new formations (McCallum and Stephens, 2011, p. 370).

Based on this definition of ideology, McCallum and Stephens associate literary discourse with ideology. The functions of texts that are intended for children prove to be the determinants of group values or challenging ideologies. The relationship between discourse and ideology increases in importance in children's literature because discourse collaborates and guides in planning the analysis of a children's book that has ideological dimensions.

3.2. The Concept of "Orientalism"

Postcolonial perspective endeavors to display the impacts of colonialism on both colonizer and colonized and also gives a point of view that reacts to the colonial practices. Furthermore, postcolonial perspectives can help to analyze ideological practices in children's literature from a different viewpoint. Therefore, this study uses postcolonial perspective as the base in order to reveal the signs with ideological implications and evaluate the meaning transformations in two Turkish translations. In line with this purpose, the postcolonial concept "Orientalism" which can be associated with the short story titled "How the Camel Got His Hump" is determined as a conceptual framework of the study.

Edward W. Said defines "Orientalism" as a Western style for ruling, reconstructing, and having control over the Orient (Said, 1985, p. 3). Said's *Orientalism* deals with Western construction of binary oppositions such as civilized/barbaric, white/black, progressive/primitive, advanced/retarded, beautiful/ugly, center/periphery, rational/irrational. These binary oppositions are so important to the West in order to produce a positive self-conception of themselves. The West regards itself as civilized, rational and progressive. On the other hand, it presents the Orient as inferior, barbaric, uncivilized, irrational, backward and lazy. By means of binary oppositions, The West depicts itself as superior and natural while portraying the Orient as inferior and unnatural. On the grounds of these depictions, the

West attempts to form a reasonable basis for its colonialism practices and rationalize its exploitations. The Orient has been described as the primitive, uncivilized “other” in order to show it as the contrast to the progressive and civilized West. The West has aimed to justify itself through these rigid binary oppositions. Said further states that “[o]rientalism is a style of thought based upon an ontological and epistemological distinction made between ‘the Orient’ and (most of the time) ‘the Occident’” (Said, 1979, p. 2). The West attempts to justify their exploitation through stereotypes. The West makes use of these stereotypes to produce myths about the Orient. Said reflects The West’s perspective about the Orient, which can be made clear with this statement:

they are a subject race, dominated by a race that knows them and what is good for them better than they could possibly know themselves. Their great moments were in the past; they are useful in the modern world only because the powerful and up-to-date empires have effectively brought them out of the wretchedness of their decline and turned them into rehabilitated residents of productive colonies (Said, 1978, p. 35).

This statement clearly indicates that The Orient is portrayed as in need of domination and civilization by a superior race. The West believes that The Orient is static and whatever the Orient does, nothing will change because the Orient is considered to have remained the same since the twelfth century, and it has not progressed since then. Said states that “[o]rientalism assumed an unchanging Orient” (1978, p. 96). That is why it is regarded as “backward” or “primitive”. In the sight of Western world, the Orient is not just “backward”, it is also unusual and strange.

4. A Semiotic Analysis of the Short Story Titled “How The Camel Got His Hump”

4.1. Analysis of the signs in isotopies in the text

The short story titled “How the Camel Got His Hump” is the second of the *Just So Stories* written and illustrated by the British author Joseph Rudyard Kipling. In this part of the study the recurrent themes in the form of synonyms are determined. In order to get concrete data and reach the deep structure in the analysis of the source text, one of the operations compiled by Öztürk Kasar (2009a), “the isotopies in the text” is used in the semiotic analysis of the short story.

The first isotopy is “the world with so new-and-all”. The isotopy “the world with so new-and-all” is repeated five times in the short story, with each in a different context. For the repetitions of this isotopy see Table 1 in Appendix. Below is one of the contexts from the source text showing the isotopy “the world with so new-and-all”.

“In the beginning of years, when the world was so new-and-all, and the Animals were just beginning to work for Man, there was a Camel” (Kipling, 1902, p.7).

Considering the signs “with the world so new-and-all” from a postcolonial perspective, they serve an ideological purpose. The emphasis of the new world can be associated with the New World in terms of its relation to colonialism. This relation can be found in P.C. Emmer’s explanation:

During the period of the *Ancien Regime* between 1500 and 1800 the expansion of Europe caused two big migration streams to come into existence, both directed towards the New World: (i) the forced emigration of about six million Africans and ii) the emigration of about two to three million Europeans. These two migratory movements enabled the foundation and consolidation of colonies of settlement in the New World (Emmer, 1990, p. 11).

Based on this statement, it can be inferred that the repetition of the isotopy “with the world so new-and-all” has an ideological purpose, and it refers to the colonization period. Within this context, the New World is the place where the colonized Africans began to work and serve the [white] Man, the colonizer power Great Britain. Besides this, the sign “new” in the context probably refers to the New Imperialism period when the British attempted to take the control over African colonies. In this period, The British aimed to exploit Africa economically and impose the “superior” Western values.

Another isotopy identified in the study is “idle”. This isotopy can be found in five distinct contexts in the short story. For the repetitions of this isotopy see Table 2 in Appendix.

“So he ate sticks and thorns and tamarisks and milkweed and prickles, most ’scruciating idle; and when anybody spoke to him he said ‘Humph!’ Just ‘Hump!’ and no more (Kipling, 1902, p. 7).

The laziness of the Camel is emphasized in these contexts with the sign “idle”. This sign displays the inferiority of the Camel. The Camel is described as the most excruciating idle and he is accused of being lazy. Through these stereotypes like “idle” and “lazy”, it is possible to see the portrayal of the colonized Africa in the eyes of the West.

Another isotopy that helps to grasp the perception of the West about Africans is “behave”. This isotopy can be found in two distinct contexts in the short story. One of the contexts with “behave” isotopy is as follows:

“but he has never yet caught up with the three days that he missed at the beginning of the world, and he has never yet learned how to behave” (Kipling, 1902, p. 8).

As is seen from the sign “behave”, The Camel is regarded as uncivilized and ill-mannered. Like the stereotypes “idle and lazy”, the “uncivilized” is also used to characterize the “other” by the West. The West believes that the “other” is static and whatever the “other” does, nothing will change because the “other” as an African is considered to have remained the same since the twelfth century and it has

not progressed since then. The sign “he has never yet learned how to behave” underlines this unchangeability. For the second repetition of this isotopy see Table 3 in Appendix.

Besides personality characteristics such as idle, lazy, uncivilized, it is also possible to detect an isotopy related to physical qualities. Below are the contexts describing the Camel’s physical characteristics in the source text:

“there’s a thing in the middle of Howling Desert (and he’s a Howler himself) with a long neck and long legs” (Kipling, 1902, p. 7).

“THE Camel’s hump is an ugly lump” (Kipling, 1902, p. 8).

As can be seen from these contexts, the Camel is described as long and ugly. The sign “ugly” refers to the perception of the colonized in the eyes of colonizer. The Camel is described as a Desert thing with long leg and long neck. This description portrays the Camel as unusual and strange. This oddness and peculiarity demonstrate the inferiority of the “other” that cannot correspond with the West. According to the West, the Africans and other oriental people have innate characteristics like ugliness and blackness. Through these negative stereotypes, the West produces a positive self-conception as white and beautiful. For the repetitions of this isotopy see Table 4 in Appendix.

In the poem at the end of the short story, there is a sign implying the Camel is treated badly. This sign can be found in the following contexts:

“Kiddies and grown-ups too-oo-oo,
If we haven’t enough to do-oo-oo,
We get the hump--
Cameelious hump--
The hump that is black and blue!” (Kipling, 1902, p. 9).

The phrase “black and blue” is repeated three times in the source text. These repetitions may not be used only for the harmony of the poem. The sign “black and blue” may serve a further purpose. This assumption can be underpinned by its meaning as “darkly discolored from blood effused by bruising”⁴. This sign displays that the Africans were subjected to physical violence during the Boer War between the British and the South African Boers in 1899. With reference to violence inflicted on Boers, Susie Steinbach states that the British adopted “a scorched earth policy” and moved Boers to the “concentration camps” destroying farms and villages. In these “concentration camps” thousands of

⁴ Merriam-Webster.com Dictionary, Merriam-Webster, <https://www.merriam-webster.com/dictionary/black-and-blue>. [Accessed 3 June. 2022]

Boers and “black Africans” were located in separate camps. The sanitary conditions were terrible, and they were deprived of adequate housing and food, so the war culminated in a major loss of life in 1902 (Steinbach, 2017, p. 80). For the repetitions of this isotopy see Table 5 in Appendix .

As can be seen, all these isotopies get on the same page under title of “otherness”. The signs in the contexts refer to the Africans as “other”. The Camel represents the “other”. The Camel and the “other” can substitute each other in the short story because both of them are described by the same negative stereotypes such as “idle, ugly, uncivilized”. On the grounds of these depictions, the colonizer British attempt to show a “sound” basis for its colonialism practices and its mistreatment towards the colonized Africa.

5. Translation Evaluation of the Signs in Isotopies in the Study: “How the Camel Got His Hump”

This part of the study aims to evaluate two Turkish translations of the short story titled “How the Camel Got His Hump” one by Begüm Kovulmaz (2007), and the other one by Rojda Yıldırım (2012) within the framework of Sündüz Öztürk Kasar’s “Systematics of Designification in Translation” (Öztürk Kasar, 2020). The contexts included in this part of the study are selected according to their significance in the meaning universe concerned with ideological perspectives. Table 1 provides an example for the translations of the postcolonial sign “with the world so new-and-all”.

5.1. The Analysis of the Signs “With The World So New-And-All” From Postcolonial Perspective

Table 1.

Source Text	TT1 (2007)	TT2(2012)
Djinn of All Deserts,’ said the Horse, ‘is it right for anyone to be idle, with the world so new-and-all? (Kipling, 1902, p. 7)	Tüm Çöllerin Cini’, demiş At, ‘dünya bu kadar yenyken, aramızdan bazılarının hiç çalışmadan aylak aylak dolaşması doğru mudur sizce? (p. 8)	At kardeş hemen sormuş: ‘bütün Çöllerin Cini, dünya daha yeni kurulmasına rağmen aylak aylak dolaşmak sence doğru mu? (p. 26)

According to Table 1, the Horse asks a rhetorical question that is intended to get a justification from the Djinn in the context. In the translation of this question in TT1 (2007), a meaning transformation is determined with the signs “the world so new-and-all”. This sign serves an ideological purpose in that it refers to the colonization period. As can be seen with the sign “with the world so new-and- all”, it is spelled with hyphens. Considering this spelling from postcolonial perspective, it can be thought this sign shows “the New World” as an address where the colonized Africans began to work and serve the [white] Man, the colonizer power Great Britain. Furthermore, the sign “new” in the context can be associated with the New Imperialism period when the British takes the control over African colonies. The meaning transformations related to the sign can be seen in both Turkish translations. The translators do not include the hyphens alluding to the beginning of the colonial practices of the West in Africa. This leads to an insufficient meaning since the target reader is deprived of the emphasis on the sign. As the whole meaning cannot be conveyed to target texts, this meaning transformation provides an example for “under-interpretation of the meaning”.

The findings regarding the meaning transformations in the translation of the sign “idle” are addressed in the following sub-section.

5.2. The Analyses of the Sign “Idle” From Postcolonial Perspective

Table 2.

Source Text	TT1 (2007)	TT2 (2012)
he ate sticks and thorns and tamarisks and milkweed and prickles, most 'scruciating idle; and when anybody spoke to him he said 'Humph!' Just 'Hump!' and no more (Kipling, 1902, p. 7)	Aylak aylak dolaşarak kuru otları, dikenleri, makileri, ve kaktüsleri yer durur, ne zaman birisi yanına gelip onunla konuşmaya kalksa, 'Öf!' diye yanıt verirmiş; 'Öf!' der de başka bir şey dememiş (p. 6)	Aylak aylak dolaşıp kuru otları, dikenleri, bitkileri ve kaktüsleri yiyormuş. Biri yanına gelip konuşmaya çalıştığında da 'Of!' diyormuş. Sadece ofluyormuş (p. 24)

As can be seen in Table 2, the context refers to the foodstuff that the Camel consumes and its way of behavior towards the others attempting to communicate with it. In this context, the emphasis on the idleness of Camel attracts attention. The source reader can feel the extremity of its laziness through the superlative form in the context. From a postcolonial perspective, this emphasis serves an ideological purpose. The negative stereotypes “lazy” and “idle” are adopted by the West in the description of the “other” in order to justify its colonial practices. The adjective “scruciating” also points to the extreme level of the idleness of an Africa and displays its inferiority in the eyes of the West. A meaning

transformation can be found in the translation of the signs “most ‘scruciating idle” in the source text. The translators only translate the sign “idle” in the source text instead of translating the whole sign cluster of “most ‘scruciating idle”. The whole meaning of the signs in the source text is not provided, thus resulting in insufficient meaning that could be categorized as “under-interpretation of the meaning”.

It is possible to determine further meaning transformations regarding to the sign “idle” in Table 3.

Table 3.

Source Text	TT1 (2007)	TT2 (2012)
the Camel came chewing milkweed most ‘scruciating idle, and laughed at them (Kipling,1902, p. 7)	Bu sırada aylak aylak dolaşan Deve, en avare tavrıyla, kuru bir ot parçasını çiğneyerek yanlarından geçmiş, üstelik onların bu öfkeli haline gülüyormuş (p. 7)	Bu sırada Deve ağzında kuru bir otla geviş getirerek yanlarından sallana sallana geçmiş ve kıs kıs gülmüş onlara (p. 25)

As can be seen in Table 3, the Camel is described with the same sign “most ‘scruciating idle”. A meaning transformation can be seen in the translations of this sign that is used as a form of address for the Camel. The Camel representing the “other” is identified with its extreme laziness. The target reader is deprived of the descriptive signs used for the Camel in the target text. Whereas the translator of TT1 (2007) preserves the meaning by translating the sign as “en avare tavrıyla”, the translator of TT2 (2012) does not include the sign in target text. This non-translation results in a meaning transformation that can be considered as “wiping-out of the meaning”.

Table 4 also includes meaning transformations related to the sign “idle”.

Table 4.

Source Text	TT1 (2007)	TT2(2012)
The Djinn rolled himself up in his dustcloak, and took a bearing across the desert, and found the Camel most 'scruciatingly idle, looking at his own reflection in a pool of water (Kipling, 1902, p. 7)	Tozdan kaftanına sarılan Cin, çölde yuvarlanmaya koyulmuş, aylak aylak dolaşan avare Deve'yi bir su birikintisinin yüzeyinde kendi yansımasını hayranlıkla seyrederken bulmuş (p. 8)	Cin toz bulutu kaftanına sarınmış, çölde yuvarlanarak ilerlemiş; aylak Deve'yi bir su birikintisinde kendi yansımalarını hayran hayran seyrederken bulmuş (p. 28)

As can be seen in Table 4, this context depicts the Djinn and the Camel. A meaning transformation can be seen in translation of the sign “most 'scruciatingly idle” in the source text. The translators do not convey the whole meaning of the sign. They just refer to the idleness of the Camel. The translations of the sign result in insufficient meaning since the translators do not translate the part of the sign “most 'scruciatingly”. This tendency can be categorized as “under-interpretation of the meaning”. This sign is used in the description of the Camel repeatedly. Non-translation of some parts of the sign gives rise to a meaning loss since the target reader is deprived of the information about the degree of the Camel's idleness.

Further meaning transformations can be found in the translation of the sign “idle” in Table 5.

Table 5.

Source Text	TT1 (2007)	TT2(2012)
You've given the Three extra work ever since Monday morning, all on account of your 'scruciating idleness.' said the Djinn (Kipling, 1902, p. 8)	Aylaklığın ve tembelliğin yüzünden, pazartesi sabahından beri diğer üç arkadaşına fazladan iş çıkardın,' demiş Deve'ye. (p.9)	Senin aylaklığın yüzünden pazartesi sabahından beri üç arkadaşın da fazladan çalışmak zorunda kaldılar' demiş. Deve'ye (p. 28)

As can be seen in Table 5, the Djinn implies that the Camel pays the penalty for its laziness. Considering this from postcolonial perspective, this context alludes that the “other” resisting to subjugate the West is punished for its disobedience. As the authority, the Djinn gives the Camel orders to work with a view to making use of its labor force. Camel's resistance to submit by not working is

repeatedly emphasized with the sign “scruciating idleness” in the source text. Meaning transformation arises from the translation of this sign in both TT1 (2007) and TT2 (2012). Instead of translating the whole meaning, the translators only translate “idleness” resulting in insufficient meaning. This meaning transformation can be categorized as “under-interpretation of the meaning” since the extremity of the Camel’s idleness is not conveyed in target texts. Another meaning transformation in the translation of the sign “idleness” can be found in TT1 (2007). The translator uses two denotative meanings of the sign “idleness” together as “aylaklık” and “tembellik”. This use corroborates the idea that the Camel is too lazy and provides an excess meaning for the target reader. Therefore, the meaning transformation can be categorized as “over-interpretation of the meaning”.

It is possible to determine further meaning transformations in target texts. The next sub-section of the study presents the meaning transformations in the translations of the sign “behave”.

5.3. The Analyses of the Sign “Behave” From Postcolonial Perspective

Table 6.

Source Text	TT1 (2007)	TT2(2012)
Come out of the Desert and go to the Three, and behave (Kipling, 1902, p. 8)	Haydi şimdi çölden çıkıp diğer üç arkadaşının yanına git ve onlara karşı terbiyeli davran (p. 10)	Şimdi çölden çık, doğruca üç arkadaşının yanına git ve uslu uslu otur (p. 29)

This context in Table 6 includes signs that are used in imperative form. As can be seen, the Djinn tells the Camel what to do. The sign “behave” draws attention in this context. The sign “behave” alludes that the Camel is ill-mannered and it does not know how to be well-mannered. Considering this sign from postcolonial perspective, it serves to the ideological purposes of the West. Along with “lazy” and “idle”, the West also applies negative stereotypes such as “unmannered” and “uncivilized” in order to portray the “other”. The sign “behave” in the context alludes that the Camel is lack of manners and it needs to learn how to behave. The translator of TT1 (2007) preserves the meaning by translating the sign behave as “terbiyeli davran”. A meaning transformation can be found related to this context in TT2 (2012). The Djinn tells the Camel what to do in the context but he does not explicitly state how to behave. The translator adds the sign “uslu uslu” that presents a detail about how to learn manners. Therefore, this addition leads to a meaning transformation that could be regarded as “over-interpretation of the meaning”.

Table 7 includes meaning transformations regarding the sign “behave”, as well.

Table 7.

Source Text	TT1 (2007)	TT2 (2012)
but he has never yet caught up with the three days that he missed at the beginning of the world, and he has never yet learned how to behave (Kipling, 1902, p. 8)	Ama dünyanın daha çok yeni olduğu zamanlarda aylıklık edip çalışmadığı o üç günlük arayı henüz kapatamamış ve terbiyeli olmayı da asla öğrenememiştir (p. 10)	Ama canımın içi Deve'ler, dünya henüz yeni kurulmuşken çalışmayarak kaybettikleri o üç günü hâlâ telafi edememişler ve akıllı olmayı öğrenememişlerdir (p. 29)

As can be seen in Table 7, this context puts an emphasis on the unchangeability of the Camel. From the postcolonial perspective, “other” has innate characteristics that can never be changed. Therefore, the “other” can never learn how to “behave”. Both Turkish translations include meaning transformations related to this context.

Meaning transformation can be seen in translation of the sign “never” in this context. The sign “never” is an adverb of certainty and refers to the unchangeability of the Camel in the source text. From the sign “never”, it can be understood that the Camel learns how to “behave” at no time in the past or future, but the translator comes up with another time expression, “henüz”. Unlike “never”, “henüz” is not an adverb of the certainty. Contrary to the sign “never”, “henüz” implies that the Camel can change in the future. Therefore, this meaning transformation can be categorized as “alteration of the meaning”.

Further meaning transformations are determined in the translation of the sign “ugly” in the following sub-section.

5.4. The Analyses of the Sign “Ugly” from Postcolonial Perspective

Table 8.

Source Text	TT1 (2007)	TT2 (2012)
THE Camel's hump is an ugly lump Which well you may see at the Zoo (Kipling, 1902, p. 8)	Devenin hörgücü pek çirkin bir çıkıntıdır, Onu hayvanat bahçesinde görebilirsiniz (p.10)	DEVE'NİN HÖRGÜCÜNÜN BİÇİMSİZ ŞEKLİNİ Hayvanat bahçesinde görebiliriz (p. 31)

As is seen in Table 8, this context presents a depiction of the Camel. The sign “ugly” draws attention in the description of the Camel. Considering this sign from a postcolonial perspective, it serves an ideological purpose. The West introduces the “other” with another negative stereotype “ugly”.

Meaning transformation in the translation of the sign “ugly” can be observed in TT1 (2007). Though The Camel’s hump is described as an ugly lump in the target context, the extent of ugliness of the lump is not stated. The translator adds “pek” that is not included in the source text. This meaning transformation can be considered “over-interpretation of the meaning”.

TT2 (2012) includes meaning transformations as well. The sign “the” in the source text is capitalized. However, the translator capitalizes more than one sign and translates “THE Camel’s hump is an ugly lump” as “DEVE’NİN HÖRGÜCÜNÜN BİÇİMSİZ ŞEKLİ”. These capitalizations function as the title of the context that does not have any title indeed, so this meaning transformation can be categorized as “over-interpretation of the meaning”. Another meaning transformation can be seen in translation of the sign “lump”. The translator renders this sign as “şekilli”. Though the shape of the Camel’s hump is obvious in the source text, the translator comes up with a vague discourse, thus the meaning transformation can be considered “darkening of the meaning”.

Further meaning transformations can be found related to the sign “ugly” in Table 9.

Table 9.

Source Text	TT1 (2007)	TT2 (2012)
But uglier yet is the hump we get (Kipling, 1902, p. 9)	Deve’den bile çirkin olduğumuzu bilmelisiniz (p.10)	Oluruz Deve’den daha biçimsiz şekilli (p. 31)

Table 9 makes it evident that the context displays the extremity of the ugliness of the Camel and refers to the didactic aspects of children’s literature. The translator adds the sign “bilmelisiniz” that points to a case of necessity in TT1 (2007). Since there is no sign referring to this sentence structure in the source text, this meaning transformation could be categorized as “over-interpretation of the meaning”. In TT2 (2012), the sign “yet” in the source text is not translated. Therefore, it is wiped out. The extremity of the ugliness of the Camel is given with a comparative form. Along with the comparative form, the sign “yet” corroborates the ugliness of the Camel. Didactic aspect of the story is conveyed through this sign; the reader of the source text is warned implicitly in that being lazy may result in getting even uglier than the Camel. The target reader is deprived of this meaning so the meaning transformation can be categorized as “wiping-out of meaning”.

It is possible to determine further meaning transformations in the translations of the signs “black and blue” in the source text.

5.5. The Analysis of the Signs “Black And Blue” from Postcolonial Perspective

Table 10.

Source Text	TT1 (2007)	TT2 (2012)
Cameelious hump- The hump that is black and blue! (Kipling, 1902, p. 9)	Hörgüç varmış gibi üstelerinde! (p. 10)	Hani şu Deve'nin 'Of'undan , Siyah ve mavi olanından (p.31)

As can be seen from Table 10, the Camel's hump is described with the idiom “black and blue” in the context. From this sign, it can be understood that the Camel has been hurt emotionally or physically since he has the hump against his will through a magic practiced by the Djinn. From postcolonial perspective, the sign “black and blue!” in the context refers to the physical or emotional violence inflicted on the Camel that resists to submit. In TT1 (2007), the translator translates this sign as “Hörgüç varmış gibi üstelerinde”, coming up with a sign irrelevant to the source context. Therefore, this meaning transformation can be thought as “perversion of meaning”. In translation of this sign in TT2 (2012), the translator uses the denotative meanings, “siyah-mavi” and translates it as “siyah ve mavi olanından”. However, there is no sign alluding to the color of the Camel's hump. The translator uses the denotatively potential meaning of the idiom “black and blue!” which is not actualized in the source context. This meaning transformation can be categorized as “sliding of the meaning”. There is another meaning transformation in translation of the sign “black and blue!”. As can be seen, there is an exclamation point at the end of the idiom. The translator does not convey the sign that expresses an emotion, thus the meaning transformation can be categorized as “under-interpretation of the meaning”.

6. Conclusion

In this study, the short story “How the Camel Got His Hump” was analyzed to find isotopies in the text within the framework of Öztürk Kasar's (2009a) model based on Paris School of Semiotics for semiotic analysis. As a result of the analysis of isotopies, five signs referring to ideological implications were determined and discussed from postcolonial perspective. The first isotopy was “with the world so new-and-all”. This isotopy was detected in five distinct contexts in the short story. The second isotopy was “idle” which was adopted in the description of the Camel in five contexts in the short story displaying the inferiority of the “other”. The third isotopy “behave” that helped to grasp the perception of the West about Africans was found in two parts of the short story. The fourth isotopy was “ugly” that refers to the physical quality used in the description of the “other” by the West. This isotopy was repeated in two parts of the story. The last isotopy “black and blue” that takes place in three parts of the short story refers to the physical violence inflicted on the “other” by the West.

Two Turkish translations of contexts including ideological implications were evaluated based on “Systematics of Designificative Tendencies” (Öztürk Kasar, 2020). Translators were found to resort to “under-interpretation of the meaning” in five cases, “over-interpretation of the meaning” in four cases, “wiping-out of the meaning” in two cases, “darkening of the meaning” in one case, “alteration of the meaning” in one case, “sliding of the meaning” in one case and “perversion of the meaning” in one case. As can be seen, various meaning transformations were found in the evaluation of Turkish translations. The variety of meaning transformations in two Turkish translations of the short story shows that the translators were faced with difficulties while translating an ambivalent text including puns and ideological implications. Whereas the meaning can be preserved in translation for adults, the same may not go for the child reader. Therefore, meaning transformation is “inevitable” particularly in ambivalent texts. The translator needs to pay close attention to ambivalent texts since they can have meaning traps that can mislead the child reader. Semiotics of translation can assist the translator in dealing with the puns in the text and arouse the awareness of the translator about them. With reference to this, Öztürk Kasar shows semiotics of translation as an address that translators can use to come up with a solution. In this regard, Öztürk Kasar states that the semiotics of translation could be a good guide for the translators having difficulty in dealing with meaning tricks and traps (Öztürk Kasar, 2012: 432). Semiotics of translation lights the way for the translator prior to the act of translation and enables the translator to be awake to the traps and minimize designificative tendencies in ambivalent texts.

References

- Emmer, P. C. (1990). European Expansion and Migration; the European Colonial Past and Intercontinental Migration. An Overview. *Itinerario*, 14(1), 11-24.
- Kipling, R. (1902). *Just so stories*. Feedbooks.
- Kipling, R. (2007). *İşte öyle hikayeler* (B. Kovulmaz, Trans.). İstanbul: Türkiye İş Bankası Kültür Yayınları.
- Kipling, R. (2012). *Kipling'den sevilen çocuk hikayeleri* (R. Yıldırım, Trans.). Ankara: Elips Kitap
- Lathey, G. (2016). *Translating Children's Literature*. London: Routledge.
- Ludskanov, A. (1975). A Semiotic Approach to the Theory of Translation. *Language Sciences* (35), 5-8.

- McCallum, R., and Stephens, J. (2011). Ideology and children's books. In Shelby Wolf, Karen Coats, Patricia Enciso, Christine Jenkins (Eds.), *Handbook of research on children's and young adult literature* (pp. 371-385). New York: Routledge.
- Merriam-Webster.com Dictionary, Merriam-Webster, <https://www.merriam-webster.com/dictionary/black-and-blue>. [Accessed 3 June. 2022].
- Öztürk Kasar, S. (2001). La Sémiotique Subjectale et la Traduction. *Third International Congress Claims, Changes and Challenges in Translation Studies Abstracts*, European Society for Translation Copenhagen Business School-Copenhagen.
- Öztürk Kasar, S. (2009a). Pour une sémiotique de la traduction. In C. Laplace, M. Lederer and D. Gile (Eds.) *La Traduction et ses Métiers* (pp. 163-175). Caen: Lettres Modernes Minard, Coll.
- Öztürk Kasar, S. (2009b). Un Chef-d'oeuvre Très Connu: *Le chef-d'oeuvre Inconnu de Balzac*. Commentaires d'une Traduction à L'autre Laissant des Traces. In M. Nowotna and A. Moghani (Eds.), *Les Traces du Traducteur* içinde (pp. 187- 211). Paris: Publications de l'INALCO
- Öztürk Kasar, S. (2012). Jean-Claude Coquet ile bir dil görüngübilimine doğru. *XII. Uluslararası Dil, Yazın ve Deyişbilim Sempozyumu Bildiriler Kitabı*, pp. 427-433. Edine: Trakya University
- Öztürk Kasar, S. (2016). Sémiotique de la Traduction Littéraire. *Les Langues Modernes, Dossier: Approches Théoriques de la Traduction*, (1), 43-51.
- Öztürk Kasar, S. (2020). De la désignification en traduction littéraire: Les Gens d'en face de Georges Simenon dans le contexte turc du point de vue de la sémiotique de la traduction. *Parallèles*, 32(1), 154-175.
- Öztürk Kasar, S. and Tuna, D. (2015). Yaşam, Yazın ve Yazın Çevirisi İçin Gösterge Okuma. *Frankofoni Fransız Dili ve Edebiyatı İnceleme ve Araştırmaları Ortak Kitabı*. (Frankofoni- common book for the study and research of French language and literature). 27, 457-482.
- Öztürk Kasar, S. and Tuna, D. (2017). Shakespeare in three languages: Reading and analyzing Sonnet 130 and its translations in light of semiotics. *IJLET International Journal of Languages' Education and Teaching*, 5(1), 170-181. Doi: 10.18298/ijlet.1723.
- Said, Edward W. (1978 ^[1995]) *Orientalism: Western Conceptions of the Orient*. London: Penguin.
- Said, E. W. (1979). *Orientalism*. New York: Vintage.

- Saussure, F. (1998). *Genel dilbilim dersleri*. (B. Vardar, Trans.) İstanbul: Multilingual Yabancı Dil Publishing.
- Steconi, U. (2007). Five reasons why semiotics is good for translation studies. In Y. Gambier, M. Shlesinger and R. Stolze (Eds.), *Doubts and directions in translation studies* (pp. 15-26). Amsterdam: John Benjamins Publishing Company
- Steinbach, S. L. (2017). *Understanding the Victorians Politics, culture, and society in nineteenth-century Britain*. (2nd ed.). London and New York: Routledge
- Stephens, J. (1992). *Language and ideology in children's fiction*. London and New York: Longman.
- Torop, P. (2000). Towards the semiotics of translation. *Semiotica*, 128(3-4), 597-610.
- Tuna, D. and Kuleli, M. (2017). *Çeviri göstergebilimi çerçevesinde yazınsal çeviri için bir metin çözümleme ve karşılaştırma modeli*. Konya: Eğitim Yayınevi
- Van Coillie, J. and Verschueren, W. P. (Eds.). (2014). *Children's literature in translation: Challenges and strategies*. London and New York: Routledge

Appendix

Table 1. The Isotopy “With The World So New-And-All” In The Short Story

Three, O Three, I' am very sorry for you (with the world so new-and-all); but that Humph- thing in the Desert can't work (Kipling, 1902, p. 7)
That made the Three very angry (with the world so new-and-all), and they held a palaver (Kipling, 1902, p. 7)
Djinn of All Deserts,' said the Horse, 'is it right for anyone to be idle, with the world so new-and-all? (Kipling, 1902, p. 7)
My long and bubbling friend'. Said the Djinn, 'what's this I hear of your doing no work, with the world so new-and-all (Kipling, 1902, p. 7)

Table 2. The Isotopy “Idle” in the Short Story

the Camel came chewing milkweed most 'scruciating idle, and laughed at them (Kipling,1902, p. 7)
Djinn of All Deserts,' said the Horse, 'is it right for anyone to be idle, with the world so new-and-all? (Kipling, 1902, p. 7)

The Djinn rolled himself up in his dustcloak, and took a bearing across the desert, and found the Camel most 'scruciatingly idle, looking at his own reflection in a pool of water (Kipling, 1902, p. 7)

You've given the Three extra work ever since Monday morning, all on account of your 'scruciating idleness.' said the Djinn (Kipling, 1902, p. 8)

Table 3. The Isotopy "Behave" in the Short Story

Come out of the Desert and go to the Three, and behave (Kipling, 1902, p. 8)

Table 4. The Isotopy "Ugly" in the Short Story

My long and bubbling friend.' said the Djinn (Kipling, 1902, p. 7)

But uglier yet is the hump we get (Kipling, 1902, p. 9)

Table 5. The isotopy "Black and Blue!" in the Short Story

And there ought to be a corner for me
(And I know there is one for you)
When we get the hump--
Cameelious hump--
The hump that is black and blue! (Kipling, 1902, p. 9)

And then you will find that the sun and the wind,
And the Djinn of the Garden too,
Have lifted the hump—
The horrible hump--
The hump that is black and blue! (Kipling, 1902, p. 9)